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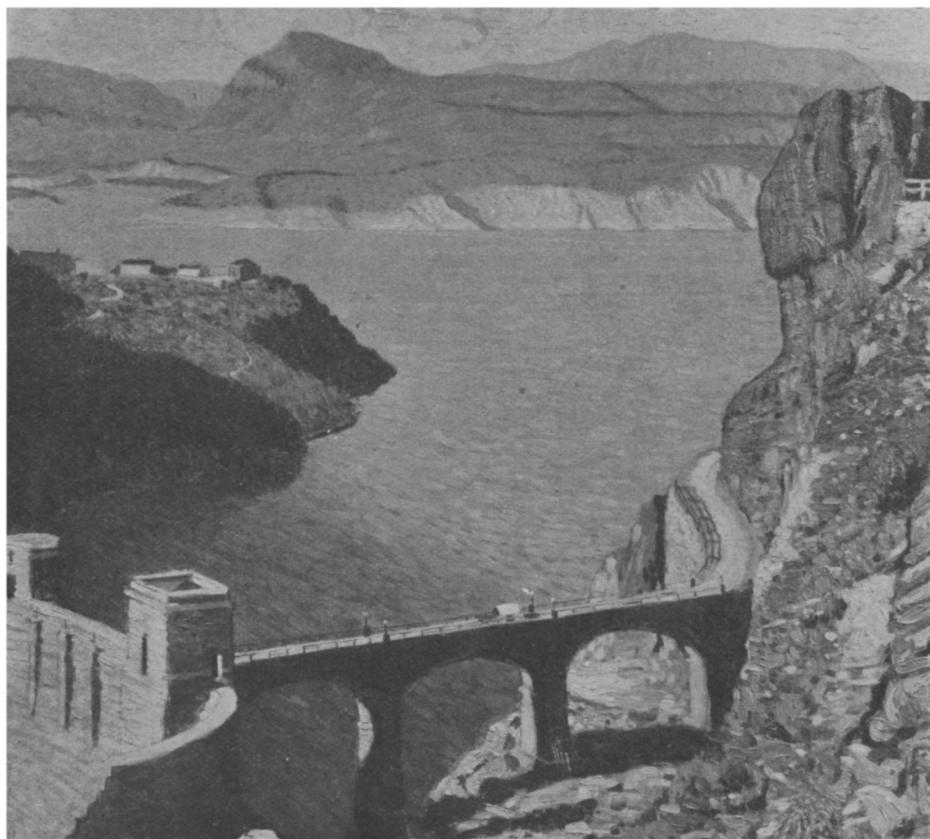
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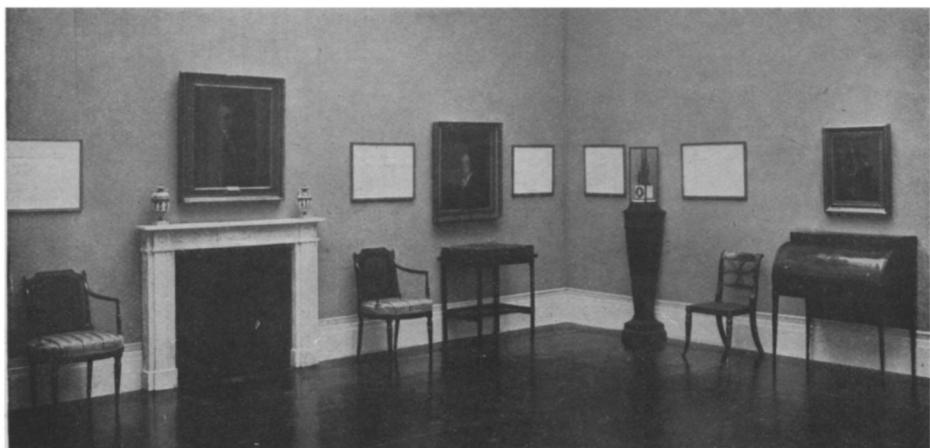
AFTERNOON, ROOSEVELT DAM
EXHIBITION OF PAINTINGS BY FREDERIC C. BARTLETT

DRAWINGS FOR THE THEATER

IN Gunsaulus Hall there has been installed an exhibition of drawings for stage settings and costumes by Hermann Rosse, head of the Department of Design in the School of the Art Institute. The illustrations on the cover and on page 18 of this BULLETIN are from two of his drawings. Though Mr. Rosse's designs in their complete modernity reflect the triumph of abstract over naturalistic art, he does not show him-

self one of the ultra-moderns in the insistence that art shall have no motive more ulterior than abstract feeling or thought, but with the practicality of an "art-industrial" he illustrates the conscious compromise between abstraction and realism in art. He states his theory about the art of the theater lucidly and convincingly in the following words:

"The art-industrial is willing to recognize even the most elemental attempt at order and arrangement as an expression of the artistic impulse in the



EXHIBITION OF FLAXMAN DRAWINGS IN XVIII CENTURY SETTING

worker, and by doing this he widens the field for artistic expression. He is just as willing to admire the beauty of the motor car or telephone as that of the painting or statue.

"In solving the problems of the theater we shall find the maxims of the art-industrial of value, because however much he may theorize about a problem he ultimately tests the validity of his conclusions by use. Take the much-discussed question of speech in relation to the theater. An argument may be spun out indefinitely on the artistic desirability or nondesirability of speech in drama. The art-industrial would simply test the validity of each contention by the results. Drama can be great if produced without the aid of words, but drama can also be great if aided by music, color, words, and incense, and is not necessarily less abstract that way. The Roman Catholic high mass employs all sensuous appeals. The Indian dancers' pantomime employs a few only. Both are great drama.

"All different sorts of stages can have their greatness. Chartres Cathedral is not like a small village church in Norfolk, yet both are temples in which bodies of people worship their God, and both are worthy of their destination. Our world has gained through their being different. There is a place for a good small theater with the simplest of scenic contrivances and for the cathedral-like structure with a large range of productive possibilities, the large civic forum theater with gardens and restaurants, the circus seating 5000; and the productions in them may compare as the trio's or quartet's chamber music compares with the orchestra concert.

"As in architecture, so in theatrical design we want a freer use and freer modification of existing principles of construction—a freer adaptation to modern needs. We want an analysis of constructive elements and their functions to use them in a vital way, in our own way. In that way our eclecticism becomes conjunctive creation, one man adding to



EXHIBITION OF PAINTINGS BY HENRI CARO-DELVAILLE

what another man has already done.

"All symbolical arts to be great must be universal in their appeal. Multitudes must be able to understand their symbols, like a congregation witnessing a high mass or a crowd watching soldiers salute the flag. Should the theater become a factor of equal importance in our lives with the temple, then its artistic language must be understood by all. We must create and popularize a new symbolism.

"It is there that I put my faith in the experimental theater, like Craig's and Yeats', Dalrose's and Browne's, rather than in the commercial playhouse, however right-wishing its managers may be. The so-called "art theater," rather than the commercial house, seems the place to create and develop a set of symbolic combinations of form, movement, color, and sound which will be the basis of a future artistic language of the church-like stage. In the one the artist starts his writing on a clean slate, in the other he is hampered all the time by half-effaced traditions and conditions of

value only in creating one particular type of stage. In the one the creative stimulus will result in improvements all along the line, in the other the temptation to the designer will be to spend his efforts mostly at ameliorating existing conditions artistically, without succeeding in bringing about a fundamental change in outlook toward the theater."

COMING EXHIBITIONS

MOST eagerly awaited among annual exhibitions at the Art Institute is the yearly exposition of work by artists of Chicago and vicinity. Those who are interested in the progress of local art have seen with gratification the gradual promotion of many local standard-bearers to places of national importance in the art world, and every year there is keen anticipation of new suns among the planets.

The twenty-third annual exhibition opens with a reception on the afternoon of February 13. The jury of selection,